

The Corcoran Gallery of Art

My initial thoughts on the exhibition philosophy of the Gallery are as follows:

The Corcoran has five major attributes.

1. The permanent collection
2. Washington artists
3. The School
4. Location
5. Gallery space

1. Permanent Collection

The permanent collection is the finest collection of 18th and 19th Century American art. The Clark Collection has invaluable European masterpieces. In addition, the Corcoran has prints, drawings and recent acquisitions of contemporary art. The entire permanent collection should be re-examined and more fully utilized. In fact, a NEA Grant exists for the utilization of the permanent collection. Work must be done on this project immediately.

My thoughts on the Corcoran are that certain galleries should be used to "lead into" the collection. In the lower atrium, galleries 41 and 42 could be used by drawings and prints from the permanent collection. In the upper atrium, galleries 65, 66 and 68 could be used for exhibiting of modern paintings and recent acquisitions in the permanent collection. All these galleries could be made available on special occasions. The permanent collection would commence in gallery 76 and move logically around into galleries 65 through 68.

For temporary exhibitions galleries 62, 63, 64 and 67 are magnificent huge spaces. Gallery 58 should come into operation as a gallery space. In the lower atrium, gallery 30 and possibly 42 should be used for Washington art. The corridors and atrium space gives further opportunity for the exhibition of work.

Consideration should be given to the exhibition of the entire permanent collection, if that is possible.

2. Washington Artists

Over the years the Corcoran has encouraged Washington artists. Today the opportunity is even greater for more artists of merit work within the City than ever before. The Corcoran should continue to further the ambition and achievement of Washington artists.

As there are many commercial galleries in Washington, the Corcoran should consider its role with local artists.

The most obvious advantage to the Corcoran is the size of its galleries. No other exhibition space exists elsewhere in the City, indeed in the country! Artists should be encouraged to use this space, either to create large works, unique shows or environments. Mature artists of repute could have retrospectives. Other artists can show work and make comparative evaluations of their development. Area exhibitions bring different artists and art together. All forms of media should be encouraged, including painting, sculpture, photography, drawing and printmaking. The artist should feel very much part of the Corcoran, which becomes the creative catalyst within the community.

3. The School

The School employs many of the local artists which further enhances the Corcoran as the natural focus for creative activity within the City. The artists could be used individually or collectively, not only to show work but to help with other exhibitions and events.

The School provides many events available, not only to the School but to the members of the Gallery.

The School provides a large student membership to the Gallery.

The School can also be a source of work for exhibitions. Two types of exhibitions should be considered. One is educational to do with the learning process and visual creativity. The other type of show by senior students which show more accomplished work. Moreover, students leaving school and maturing individually as artists can become another source of potential exhibitions.

Together the School and Gallery create a unique institution of much potential.

4. Location

Situated in the center of Washington, the Corcoran has many advantages. In the nation's capital the many embassies offer a wide range of opportunities for international exhibitions.

The Corcoran should also work in conjunction with the other museums and galleries and further meaningful relationships with other institutions. Resources in Washington are endless and should be utilized for scholarly and diverse exhibitions.

Situated in the nation's capital, the Corcoran offers national prestige to artists and exhibitions.

5. The Galleries

The Corcoran offers the largest and best galleries in America for the exhibition of art. The opportunity for the contemporary artist to exhibit work is without equal. The galleries present a unique opportunity to artists which should be exploited at the national level.

Exhibition Philosophy

As far as the philosophy is concerned, the care, preservation and exhibition of the permanent collection must be a priority. Although temporary exhibitions provide diversity and vitality and are a necessary part of the Gallery activity, the Corcoran must always be a museum as well as a Gallery.

The Gallery has a threefold opportunity and responsibility that is to provide exhibitions of regional, national and international value. The regional exhibitions present no problem, as there are many Washington artists of sufficient ability and reputation to show at the Corcoran. The Gallery has a responsibility to encourage local artists. After the Corcoran is the only City and community museum. Much has been achieved with Washington artists over the past years. With Washington emerging as a cultural and artistic center the artists present an even greater potential to the Corcoran.

International exhibitions should be encouraged and will come naturally to the Corcoran, without cost.

National exhibitions are the most difficult category. Such exhibitions cost money to mount and require staff to research and organize. The Corcoran could offer space to national artists which could be tempting. Otherwise, national exhibitions could be organized with other museums and galleries.

As well as providing exhibitions of regional, national and international merit, the Corcoran must provide scholarly exhibitions, particularly relevant to American art. The permanent collection could be utilized by inviting artists, critics and scholars to make selections from the collection.

The Corcoran as an independent gallery has the opportunity to present innovative and original exhibitions. At the same time the permanent collection must be the focus, with other exhibitions furthering the wishes of the founder, W.W. Corcoran, "to promote and encourage the American genius".

Roy Slade

ROY SLADE
Director

20 Dec 1972

CWA 28 Dec 1972.

The attached proposed exhibition schedule is for the first six months of 1973. The exhibitions contain some exhibitions previously scheduled and agreed to by the Committee, with new exhibitions proposed.

The exhibitions already agreed to include the Corcoran Biennial, the Ann Truitt Retrospective, and the Gloria Ross Tapestries. Other exhibitions have been discussed such as the photographs of William Christenberry, the Watercolors of Hans Hoffman and the sculpture of Tim Scott.

Certain exhibitions have had to be postponed such as the "Universal Limited Art Editions" (Mrs. Grossman wishes to postpone this exhibition. The National Endowment for the Arts will agree to extend the period of a proposed loan), William Downing, and the sculpture of Bessy Potter Vonnoh. Other exhibitions have not materialized and may have to be cancelled.

During the next six months, certain new exhibitions are proposed by the Director. The exhibitions include the Washington Color Pencil School, "First Semester", "The Flowers of Lowell Nesbitt", and "Artists as Collectors". At the same time, the Director wishes to work with the curatorial staff to more fully utilize the permanent collection. The National Endowment for the Arts is prepared to give a matching grant of \$10,000 for the utilization of the permanent collection.

During the summer exhibitions will include Mark Toby graphics, Romanian Art and Lithuanian Art.

In the fall the exhibition "The Golden Age of Antwerp" will commence its American showing at the Corcoran. At the same time in mid-September, the Director recommends approval for an exhibition of the recent paintings of Leon Berkowitz. In October the exhibition of the work of Kurt Kranz will start its American tour at the Corcoran. Previous exhibitions proposed for the fall include the drawings of Sargent, Jacob Frymire, Doughty, and the works of Mrs. Lee Krazner.

In the fall, the area show has been considered and the Director wishes to recommend that the National Endowment for the Arts be asked for a matching grant of \$10,000 to organize this major exhibition.

Many other ideas exist which the Director wishes to discuss later. Such proposals include an exhibition "Then Now" (of early and later work of local artists), "Six New York Painters", Canadian show, Lee Friedlander photographs, "Three British Painters", photographs of the National Geographic, and a Washington drawing exhibition.

The Director has made a draft paper on which initial reactions to the exhibition philosophy in the Corcoran. Such views are based upon the past five years of experience at the Corcoran. The Director feels that the Corcoran Gallery has the potential to continue as one of America's finest institutions.

RS 28 Dec 72. CWA.

EXHIBITION SCHEDULE 1973
January - June

January

January 12, Opening

	Galleries	Budget
Milton Avery, graphics through February 18	68,66,65	----
Indian Visitors through February 18	42	\$1000
Ron Anderson through February 11	30	\$1000
Franklin White through February 11	43	\$ 300
Enid Sanford through February 11	67	\$ 150

During the Inauguration portraits of American Presidents will be on show in galleries 75 and 76.

Drawings and prints from the permanent collection and drawings on loan from local artists will be on show in the corridors.

January 19 and 20.

The Inaugural Committee have asked to use the Corcoran for an exhibition and an Inaugural Ball. Negotiations have yet to be finalized.

February

February 23, Opening

33 Corcoran Biennial, "The Way of Color" through April 8.

The Executive Committee has recommended that Mr. Baro be asked to complete the arrangements for the 33 Biennial. The exhibition will be called "The Way of Color". Mr. Hamilton and Mr. Slade met with Mr. Baro to ratify and finalize the arrangements.

The Biennial will use the galleries of the upper atrium. Some of the galleries will be available during early February for repainting in preparation for the Biennial.

At the time of the opening of the Biennial, the lower galleries will exhibit work from the permanent collection. The lower atrium walls will display work by artists of the Washington Color School.

Budget \$16000

March

March 16, Opening

Potthast, American Impressionist

An exhibition of work of Edward Henry Potthast.

The exhibition is of the collection of Mr. Gross of Cincinnati. The exhibition contains over 70 works by the American impressionist.

The Corcoran will arrange for the collection of the work and pay for a modest catalogue. Mr. Gross will arrange for insurance. The exhibition provides the Corcoran with a unique opportunity to present a scholarly exhibition of excellence, dealing with a period of American painting which is becoming of increasing interest. The National Gallery is organizing an exhibition of American impressionists later in the Spring.

Budget \$2000

Washington Color Pencil School

An exhibition of five young artists who work with color pencils.

About 50 drawings will be shown. The drawings explore a particular field of visual fantasy.

Budget \$500

"First Semester"

An educational exhibition using work by students of the Corcoran School of Art illustrating the processes of creativity involved in the first semester of full time study. The exhibition is not a student show but an exhibition involved with educational processes.

Budget No Cost

March cont'd

Monticelli

In the Rotunda

Paintings by Monticelli and paintings by other members of the Barbizon will be exhibited in the Rotunda.

Budget No Cost

NOTE: The galleries of the lower atrium will be used with the Rotunda. The actual schedule and dates will be finalized later.

April

April 13, Women's Ball

"The Flowers of Lowell Nesbitt"

An exhibition of the flower paintings of the American artist Lowell Nesbitt. These paintings will be borrowed from the artist and from collections in Washington, Baltimore and Philadelphia. The artist and the Pyramid Gallery will be responsible for the coordination of the exhibition. The Corcoran will arrange for collection of the work and be responsible for a catalogue.

Lowell Nesbitt is to have a major retrospective in Europe in 1974. The Corcoran exhibition will be the first retrospective of the flower paintings.

Incidentally, the exhibition should have great appeal at the time of the Women's Ball.

April 14, Members Preview 149

"The Flowers of Lowell Nesbitt"

Budget \$5000

Bill Christenberry, Photographs

An exhibition of 100 photographs by Bill Christenberry, Washington artist. These photographs are of the South and reflect greatly the visual character of that area. Bill Christenberry has been very much encouraged by Walker Evans, who has written a short statement for the catalogue. Six large abstract expressionist paintings by Bill Christenberry show the similar subjects, painted in the early 1960's will also be shown.

Budget \$500

April cont'd

Gloria Ross, Tapestries

An exhibition previously organized in association with the Pace Gallery.

Budget \$200 .

Mid-April

An exhibition of student work, the annual School show will open and remain on show for a couple of weeks.

May

May 11 (final date to be finalized)

Ann Truitt

Major retrospective of the work of Ann Truitt. 30 to 50 sculptures and drawings by this outstanding Washington artist. Catalogue and essay to be done by the Corcoran. Galleries of the upper atrium.

Budget \$5000

Watercolors of Hans Hoffman

An exhibition in association with the Emmrick Gallery, New York.

Budget \$300

"Artists as Collectors"

An exhibition of work from the personal collection of certain Washington artists. This modest exhibition will show the diversity of taste amongst artists. Included will be the African masks of Leon Berkowitz, the neon signs and commercial images of Bill Christenberry, and the Peruvian sculpture of Brockie Stevenson.

Budget No Cost

"Washington Photographers"

The three Washington workshop photographs: Gossage, Power and Cameron have tentatively been approved. If these three photographers are not interested, other Washington photographers will be invited to show and work will be in the rear corridor gallery.

Budget \$300

June

June 15, tentative date

Tim Scott

An exhibition by the well known British sculptor. The travelling exhibition is organized by the British Council. The exhibition will come from the Boston Museum.

Budget \$1500

Walter Tittle, etched portraits

An exhibition from the permanent collection and from the Library of Congress.